TV GUIDE
(METRO-NYC-EDITION)

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FRONTLINE (CC)
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CHINA AFTER TIANANMEN

May 17, 1989: Students in Tiananmen Square.

"Even Chinese who saw it didn't want to believe it. The People's [Liberation] Army had been ordered to fire on its own people," says producer Irv Drasnin, recalling the June 4, 1989, massacre of students demonstrating for democracy in Beijing's Tiananmen Square. Nearly three years after the violence, Drasnin visits China to assess the country's political and economic situation.

According to Drasnin, Communist officials justified the brutal '89 crackdown as an attempt to halt "bourgeois liberalization," and examined are party efforts "to maintain its claim to the future." In the words of one hard-liner, "what we need to reform is the way people think: teach them to love communism, socialism, the state, the people, the party."

But this expanded report shows what reform means to different people. Included are segments on Chinese rock music; a school for fashion models; a personnel office that offers "the freedom to look for a better job"; a "special economic zone" designed to attract foreign investment; a training class for selling cosmetics; and China's first modern-dance troupe. (90 min.)

New York Daily News
New York NY
754,043
June 2, 1992

East greets West in China

'Frontline' eyes changes in 3 years since Tiananmen

TO PARAPHRASE an old song, those hard-line Communists are having a hard time keeping the young people down on the farm after Tiananmen Square. China may not be "Paree," but watching young, thin models being taught to walk down a fashion runway, as in tonight's enlightening PBS "Frontline" documentary, "China After Tiananmen," one could be fooled (Ch. 13, 8 p.m.).

There are still limits on free expression, according to producer Irv Drasnin, "but also on the state's ability to suppress it." A performing rock group echoes the sentiments of the people when it sings "What's the '90s Gonna Bring?"

KAY GARDELLA

Drasnin, one of the first documentary makers allowed to film semi-freely after the June 4, 1989, student uprising (he wasn't allowed on university campuses), sees signs of unrest, uncertainty, and conflicting realities. Obvious economic changes have occurred, and private enterprise appears to be the wave of the future. The school for fashion models, for instance, is one example. Another is training sessions for Avon saleswomen.

The Central School for Communist Party Cadres, where successors are being trained to replace the aging Communist leaders (Deng Xiaoping, China's current leader, is 87), is as close as the program gets to the government.

According to Drasnin, the events in Tiananmen, seen by the West as a "popular outcry," were viewed by government officials as a "conspiracy of counterrevolutionaries."

China has the kind of demographics American advertisers and networks would love — two-thirds of the population is under 35. So one is not too surprised that students are being influenced by the West. When one young man is asked who his heroes are, he replies, "Zhou En-Lai and Michael Jordan." Another young man, a college graduate, reflecting the confused outlook of the young people, tells Drasnin he has taken the name Kafka "because we are in the same situation. We cannot live in truth. No one really understands me."

Actor Gu Yue is interviewed, and with his front hair shaved back, he's the image of Mao Zedong, the man he's portraying. The film he's in deals with Mao's early years as leader of the popular cause.

TIANANMEN SQUARE AFTERMATH: Chinese soldiers secure the area following the 1989 massacre.

A change in movie-making has taken place, Drasnin notes. Film makers, who before the uprising were making movies about problems of reform, are now putting forth the guidelines of the state. Others have left China.

State-run enterprises are in jeopardy as private business has become the fastest-growing sector of the Chinese economy. As government researcher Du Yan comments: "I, personally, don't think it's reached the point where they can be saved."

A marketplace, once 90% state-owned, is shown with all its thriving private butcher shops and other stores. "Payment and earning power, that's what most Chinese are thinking about," says Drasnin. "The entrepreneurial spirit is everywhere."

Still, China's jobless number in the tens of millions. And there are still the hard-liners, the true believers, like the Minister of Culture, who says: "What has taken place in the Soviet Union will not happen in our country."

Something is happening, as the 90-minute report shows. China is at a crossroads.

ENTERTAINMENT WEEKLY

NEW YORK, NY
WEEKLY 700,533

MAY 29 1992

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THE WEEK

All reviews are by ENTERTAINMENT WEEKLY *TV critic* **KEN TUCKER**. *Capsules are by Benjamin Svetkey. All times are Eastern standard and are subject to change.*

29
FRIDAY

THE SECRET WORLD OF BATS *(CBS, 8–9 p.m.)* Everything you always wanted to know about the flying mammals—their mating habits, dietary patterns, sleeping arrangements—but were too terrified to ask. Stacy Keach narrates.

30
SATURDAY

JULIE *(ABC, 8:30–9 p.m.)* This new sitcom has an amusing premise: Julie Andrews plays Julie Carlyle, a famous actress and singer. Carlyle hosts a successful New York–based TV variety show, but she has decided to move to Sioux City, Iowa. Why? Because that's where the man of her dreams lives—a nice veterinarian played by TV veteran James Farentino. Carlyle and Dr. Sam McGuire get married in this pilot episode.

Carlyle's TV contract requires her to continue her weekly show, which means that part of each edition of *Julie* concerns is just another variation on *The Mary Tyler Moore Show*'s Ted Baxter.)

One of the executive producers of *Julie* is Andrews' husband, film director Blake Edwards. To launch the series, Edwards directed this first episode, but it's a measure of *Julie*'s triteness that not a nanosecond of the slapsticky wit that characterized Edwards films like *The Pink Panther* and *10* is evident here. Andrews is charming, but *Julie* is a drag. **C–**

31
SUNDAY

THE 46TH ANNUAL TONY AWARDS *(CBS, 9–11 p.m.)* Glenn Close is host for the Oscars of Broadway, honoring the year's best shows. Appearances by Danny Glover, Sigourney Weaver, and Carol Channing.

2
TUESDAY

FRONTLINE: CHINA AFTER TIANANMEN *(PBS, 8–9:30 p.m.)* Veteran TV producer Irv Drasnin, who used to make solid news documentaries for CBS (*Misunderstanding China*) in the days when the commercial networks valued solid news, oversees this fascinating *Frontline* about the social and political aftermath of the 1989 massacre in Beijing's Tiananmen Square. PBS says that Drasnin's *Frontline* crew is the first U.S. film team to be granted widespread access since the event, and Drasnin makes the most of it, finding both barely suppressed dissidence and flagrant cultural revolution.

Whether he's bringing his cameras into a recently opened modeling school—China's first—where women learn slinky runway moves to the beat of Michael Jackson, or interviewing Beijing University students who cite Beethoven and Michael Jordan as their heroes, Drasnin demonstrates that there is, as he puts it in his narration, "a credibility gap between what people are told and what they think and do." While the government's brutal put-down of 1989's democratic movement forced citizens to continue parroting the party line of socialism-and-Marxism-forever, according to this documentary, it's clear that what Chinese officials contemptuously refer to here as "bourgeois liberalism" is flourishing.

As an old-school journalist, Drasnin refrains from drawing an obvious conclusion—that China is an example of a nation transformed, made better, by American pop culture. The real message behind the engrossing footage of *China After Tiananmen* is that Jackson and Madonna have probably done more to persuade young Chinese people of the virtues of capitalism than any revolutionary theorist or American statesman. **A–**

3
WEDNESDAY

MOVIE: THE SECRET PASSION OF ROBERT CLAYTON *(USA, 9–11 p.m.)* Former *Family Ties* hunk Scott Valentine plays Robert

STAR-LEDGER
NEWARK, NJ
DAILY 476,257
MONDAY
JUN 1 1992
169 00 BURRELLE'S XF

'China After Tiananmen' sees growing rift between old-guard ying, reformist yang

By JERRY KRUPNICK 25 Z

We all know that communism is dead. We saw those pictures of the Berlin Wall coming down and all those uprisings and all that partying as the people tore open the world's Iron Curtains.

We also were eyewitness to the bloody battles of Tiananmen Square, we watched and cheered as that young student stepped in front of that army tank and placed a flower in its gun barrel, and then we were shocked by the brutal suppression that followed.

So maybe communism isn't dead after all, at least not in China (or in a rapidly crumbling Cuba, even though Castro is rapidly becoming a convertible again).

Producer and reporter Irv Drasnin, a longtime China hand who was there when the abortive revolt was stopped with deadly force nearly three years ago, was the first American allowed back in with a film crew to try to record what has happened to "China After Tiananmen."

Even though Chinese citizens were warned against "unauthorized contact with foreign reporters," Drasnin spent five weeks wandering the country, gaining unusual access and remarkable commentary.

He was accompanied most of the time by an "official escort"... but not all of the time. And what he has to show us in a revelatory "Frontline" special tomorrow night at 8, Channel 13, is far from the official line, far from the China we might have anticipated following that vicious putdown of the student pro-democracy by the embattled government.

• • •

What Drasnin's documentary does show is an incredible power struggle between the old guard, the "gerontocracy," and a country more and more dominated by the young, by freedom they never dreamed possible a decade ago and, most of all, by the liberating commercial effects of "making money."

The government, in warning against just that Western influence, has called the result Bourgeois Liberalization. To them, that is an extremely dirty label. But to many Chinese, who rather willingly talk to Drasnin and show off their new-found way of life, it's a term they either ignore or deny or surreptitiously use themselves, to describe what they have won since the Tianenmen uprising.

Drasnin, for instance, visits a music store in Xian, the ancient capital south of Beijing, and checks out the cassette sales of a Chinese rock idol named Cui Jian, who has a current hit called "It's Not That I Don't See."

"What do you sell more of," he asks the young salesgirl, "Cui Jian or the teachings of Chairman Mao?"

"Cui Jian," she says immediately.

"Do you have any tapes of Madonna?" Drasnin asks.

"Madonna? We're all sold out!"

China has come to a crossroads, the documentarian tells us, with no one path leading to the future. Drasnin says there's a credibility gap between a government moving in one direction and people moving in another—between what people are told and what they think and do.

He takes us to the Xian Municipal Opera House, where a large group of young women is preparing for a class in a subject never before taught in China, certainly not in the People's Republic. What these women are learning is how to become fashion models.

"What is Bourgeois Liberalization?" he asks the 29-year-old entrepreneur who runs the school.

"If you don't understand it," comes the smiling reply, "how can I understand it?"

• • •

Two-thirds of all Chinese are under the age of 35, so Drasnin is particularly interested in what the youth of the country have to say three years after Tianenmen. He visits a high school in Beijing and asks seniors there about their heroes.

There's no mention of Mao, even though the government is attempting to make the fomentor of China's political terror of the 1960s and '70s, the infamous Cultural Revolution, popular again.

"The hero in my heart?" one student answers. "There are two. One is Premier Zhou Enlai. The other is in the NBA—Michael Jordan. I like his playing. I think Jordan not only plays basketball with technology, but also uses his heart."

Yeah, Go Bulls!

Another says she wants to go to the United States because "Americans, in their families, are really true with each other...and free, very free. Maybe it's because the children can choose their own future and they're not obliged to do things they're told to do by the teachers or their parents.

"We're different," she sighs.

In the countryside, Drasnin finds peasants building bigger houses and living well. "Before, we never imagined owning things like a color TV, a video tape recorder, a karaoke. Now," an official says, "every family has them. Some better-off families even have central air conditioning."

But another official says, "When we open the window of reform, some flies and mosquitoes come in. When they do, we'll control them. We'll kill the flies and mosquitoes. We can resist the invasion of such decadent influences like bourgeois ideas and lifestyles."

Remembering the suppression of three short years ago, maybe yes. But listening now to these Chinese people, watching them revel in luxuries that most Americans take for granted, observing the enterprise and the profit motives, listening to the students who have no interest at all in becoming a party official, unless it's a rock 'n' roll party—Bourgeois Liberalization may already be a given.

The fact that Drasnin was able to make his way around China in this fashion may be the biggest clue as to which way the Chinese wind is blowing.

What has occurred in China after the Tiananmen Square demonstrations are the subject of 'Frontline,' tomorrow at 8 p.m. on Channel 13

John Roland
25 for Channel 5

What fascinating stuff for eyewitness-to-history buffs, for China-philes, for us all.

v v v

It's 10 o'clock...

• For 25 years now, the folks at Channel 5 have been giving us that time check and asking that familiar question: "Do you know where your children are?"

As the nation's first hourlong primetime newscast, it's entirely appropriate then that Channel 5 celebrate the people, the places, the coverages, the fun times and the frantic times that have gone into the making of that nightly habit-former.

With present anchors John Roland and Cora-Ann Mihalik leading the way, we follow the past-and-present news teams tonight at 9, doing and saying and reliving all of the above. We witness the first time Mr. Trustworthy, Bill Jurgensen, began these newscasts, we're there for one of the many Gabe Pressman confrontations, we relish Stewart Klein doing the sports as well as the entertainment news and reviews.

A lot of news and features and scoops, goofs and guffaws, exciting exclusives and interesting personalities have gone before the Channel 5 cameras in those 25 years.

There's John Miller, now at Channel 4 but originally a 14-year-old boy reporter for Channel 5, with a police radio attached to his bike.

There's Roland doubling up as a cooking expert and Bill Mazur amazing us with another sports trivia answer.

And there's Christopher Jones recalling his kidnaping by an Argentine death squad during the Falklands War.

"25 on 5" catches all of the excitement of the newsroom in this well-put-together special, recalls the thrills and records the successes.

We didn't always know where our children were at 10 o'clock. But we've always known Channel 5 was there whenever we wanted our news in primetime. Here's to 125 more!

v v v

Oooops!

• In our loveletter to Oprah Winfrey last week, when we reported how wonderfully well she handled the "Essence Awards" being presented to our nation's most outstanding black women, we suggested that, if she hadn't already been so honored herself, it would be a wise idea to do so immediately.

Oops, how silly can we get? Of course, Oprah was an "Essence" woman in 1987, at the very first awarding of these prestigious honors. Next time, we gotta do more homework.

Anyhow, the thought was pure and who knows? Maybe Oprah should win the award every year. She's certainly got our vote!

Globe & Mail
Toronto, Ontario
330,030
June 2, 1992

TELEVISION REVIEW / *Writer/producer Irv Drasnin interviewed a cross-section of Chinese society and, although under surveillance, managed to collect some amazingly frank responses to his questions*

A startling glimpse into China's future

BY JOHN HASLETT CUFF
Television Critic

TONIGHT'S startling and heartening documentary, *Frontline: China After Tiananmen* (PBS at 9; check local listings), is being broadcast just two days before the third anniversary of the massacre in Tiananmen Square. That event marked the public, bloody birth of the student pro-democracy movement and exposed the huge gap in ideology and aspirations between the official leadership of China's gerontocracy, led by 87-year-old Deng Xiaoping, and the populace, fully two thirds of which is under the age of 35.

Writer/producer Irv Drasnin, a veteran China watcher, spent more than a month in China this past winter, travelling thouands of miles and interviewing an impressive cross-section of Chinese society, looking for clues to the China of the future. Although closely watched by Chinese security, Drasnin managed to collect some amazingly frank responses to his questions. Despite the official denial of all his research, there seems little doubt that China is moving rapidly to a free enterprise economy, driven by a younger generation eager for "self-expression" and the chance to reap non-socialist benefits from their hard work and new opportunities.

The young people interviewed are clearly an elite, possessed of an excellent command of English and a great appetite for the fruits of freedom and the market-driven consumer society. Among them, the works of Chairman Mao are less popular than the rock music of Cui Jian and Madonna; Beethoven and basketball star Michael Jordan are closer to their hearts than Premier Li Peng.

But of even greater significance than the seductions of U.S. pop culture is the lure of cash profit. According to the film, the private sector now generates almost half of the country's GNP. Wherever free enterprise has been allowed to flourish, the Chinese have prospered mightily, even producing a new class Drasnin calls "suburban farmers" — entrepreneurs who are earning 100 times what they did under the state system, and buying VCRs and motorcycles with their profits.

Except for the remote rural regions, the Maoist uniform of the grey tunic seems to have disappeared, to be replaced by jeans and mini-skirts. The state's elite appears to have invested in private businesses at every opportunity, and among even the most loyal party followers there is growing dissatisfaction with official corruption and profiteering.

Since Tiananmen, state security has grown and become more visible than ever, yet the free market continues to flourish and most of those interviewed are obviously cynical about the official proclamations against "bourgeois liberalization."

Clearly something has to give. With communism collapsing everywhere else, China's geriatric leadership has to be running scared. The film may be altogether too optimistic about the evidence of change it reveals, because the majority of China's rural population is still largely unaffected by progress and still loyal to the status quo. But there is also a "free-floating labour pool" of an estimated 100 million Chinese looking for work and for an unrban lifestyle, according to Drasnin, and ultimately "the will of the people" may prevail. Given what the film reveals, that "will" is very different from what Mao and the veterans of the Long March envisaged.

Three years after the Tiananmen Square massacre, a younger generation is hungry for 'self-expression.'

Capitalism scores one in 'Frontline' probe of China

If they dare to give it a chance, U.S. Sens. Jesse Helms, Strom Thurmond, Orin Hatch and the boys might actually like what they see on PBS tomorrow night.

A "Frontline" documentary, at 8 p.m. on Channel 6, reveals, among other things, the victory of private enterprise over state-run companies in China.

Posters of Madonna are selling briskly in Beijing, boutiques are full of western-style suits, a school for fashion models teaches students to strut to the tune of Michael Jackson's "Man in the Mirror."

Meanwhile statues of Mao are warehoused.

Score one for capitalist consumerism.

Score another for "Frontline."

And please tell the opponents of public broadcasting to quit while they're ahead.

"China After Tiananmen," an amazing 90-minute "Frontline" special report, is the first in-depth opportunity for the American TV audience to see what's happened since the April 1989 student takeover that unfolded in our living rooms on CNN.

The conservative forces in Washington conspiring to stifle public television ought to tune in "Frontline" to see how China is doing three years after stifling the student revolt in Tiananmen Square.

While communism collapses around the world, China's leadership hangs on. Barely.

Producer and longtime China-watcher Irv Drasnin makes a point that should be engraved on the National Endowment for the Arts building: Artists and writers in China are now required to serve the state; certain films have been banned and filmmakers arrested or forced to leave the country. But dissent is likewise a tradition.

You can't kill art, music, writing or free thinking. They only come back stronger.

Drasnin talks to one student who has changed his last name to Kafka because, he says, "We are in the same situation, we cannot live in truth."

Political rock 'n' roll delivers the message: Reforms are spreading despite the repressive government.

Cameras in Tiananmen Square scan the crowd for signs of dissent, security police have cracked down everywhere, and universities are closed to reporters. "Frontline" was assigned an official escort for five weeks of filming. Still, China's "growing generation gap" is obvious.

The government's buzzword for the movement toward freedom is "bourgeois liberalization." That means everything and nothing. Drasnin repeatedly tries to get Chinese to define the term.

"If you don't understand, how can I?" one retailer asks.

These days, there are 6,000 Avon Lady recruits in China. Drasnin asks a Chinese Avon official whether he worries about "bourgeois liberalization"?

"All I worry about is sales," he says.

NOT QUITE two weeks have passed since Dan Quayle took on Murphy Brown and, not incidentally, energized the country's comedians, cartoonists and columnists. It's also been two weeks since Murphy gave birth.

To remind us how the whole thing got started, CBS tonight repeats the fourth season's opening episode (at 8 on Channel 7), in which Murphy's pregnancy is confirmed along with the identity of the father.

SECTION D

SATURDAY, MAY 30, 1992

Changes in China

☐ 'Frontline' report shows people of China and film maker are still going their own ways

I'm not the bad kid you say I am
My thinking has left you behind
This generation is mine
This is our time

"I'm Not a Bad Kid," pop song in China

By MICHAEL MILLER 252
of the Journal Star

China is still moving toward freedom, and Irv Drasnin is still making documentaries about that quest.

"China After Tiananmen," Drasnin's fourth film on the country, will air on Tuesday's "Frontline" at 7 p.m. on WTVP-TV, Channel 47, and other PBS stations.

Drasnin, a former CBS News producer who has a master's degree in Chinese studies, has been going to China for 20 years. The film about changes in China since the Tiananmen Square movement was smashed in spring 1989 is the fourth film he has made about the country, and the seventh film he has done for "Frontline."

In a recent telephone interview, Drasnin said he and his crew, after overcoming difficulties in getting permission even to make the film, had to overcome difficulties in finding people to interview. Drasnin's was the first American crew allowed to travel widely in China since Tiananmen. The universities were closed to him, however "which I think does tell us something," he said. Interviews were obtained basically through "grit, hard luck and slipping the leash."

The 1½-hour "China After Tiananmen" features several interviews with young people Drasnin managed to find, as well as some older Chinese (one a veteran of the Long March of the Communist revolutionaries) and a few officials. It also includes footage shot during the movement, which ended when People's Liberation Army troops opened fire on protesters in Tiananmen Square in Beijing on June 4, 1989.

But Drasnin's film also offers many examples of the continuing movement toward more freedom in Chinese society under Communist rule. Bustling marketplaces operating on capitalistic principles are shown; rebellious rock songs, such as the one quoted above, are heard; a growing, illegal church is shown; a school for fashion models is seen.

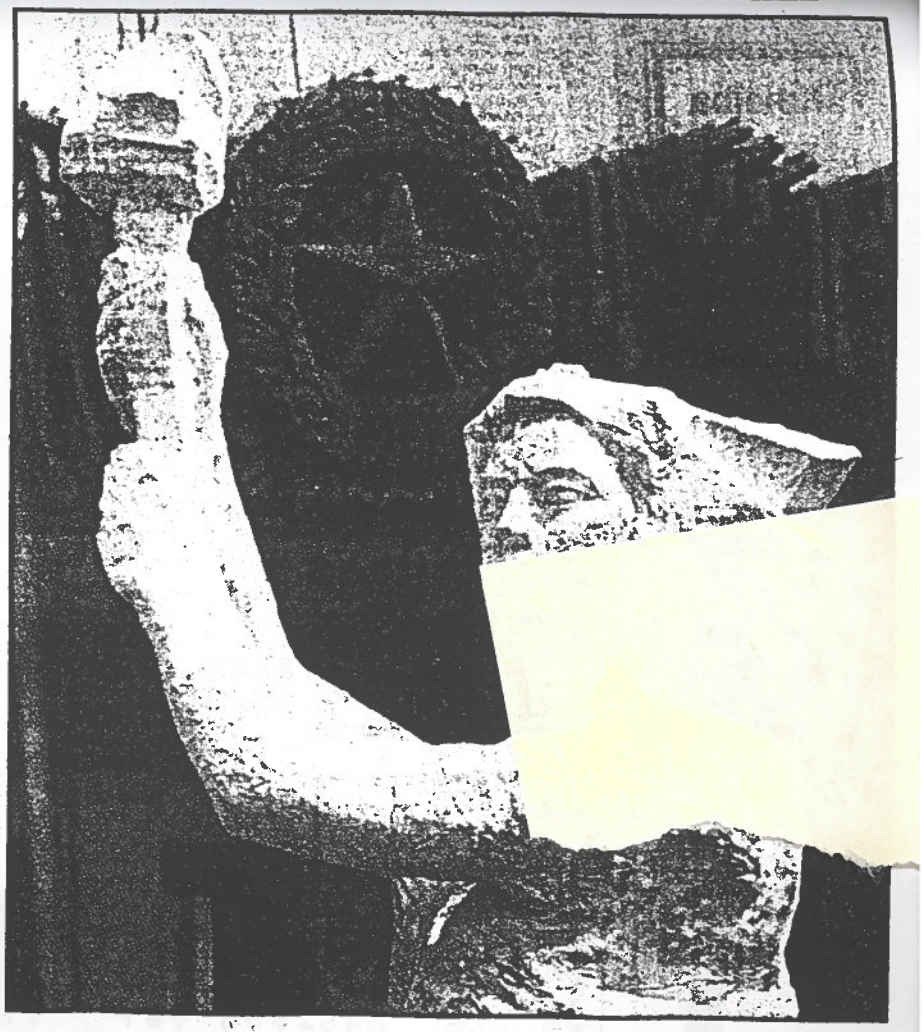
Even an Avon cosmetics party is captured.

Despite the post-Tiananmen crackdown, it's clear from Drasnin's film that a different China is emerging.

One of the reasons this is happening is because the government's grip is weakening on day-to-day life. The Chinese are seeing a gap between government rhetoric and reality, Drasnin said.

Drasnin emphasized the

Please see CHINA, Page D2



Reuters/Bettmann

In June 1989, pro-democracy student demonstrators in Tiananmen Square defied the Chinese government and constructed the "Goddess of Democracy." Their protest was silenced with tanks and guns. Three years later, "Frontline" examines a country torn by the conflicting realities of liberal economic reform and continuing political repression.

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SAGINAW NEWS

SAGINAW, MI
DAILY 57,542

TUESDAY
JUN 2 1992

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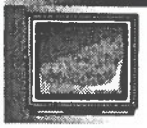
Winds of change still blow in China

BY JANET I. MARTINEAU
News Entertainment Editor

TV REVIEW



"China After Tiananmen"
8 tonight, Channel 19/35
★★★

Avon is calling ... in China of all places.

And translated, that means the winds of change are still blowing as the third anniversary of Beijing's Tiananmen Square "incident" approaches.

It was June 4, 1989, when the People's Liberation Army soldiers gunned down the student democracy movement in the square. Who among us can forget the single image of a defiant student standing before a tank; a tank which kept swerving and stopping as the soldier inside surely agonized over killing one of the people he was sworn to protect.

The fall of Communism had not yet happened in the Soviet Union and the rest of the Eastern bloc. This was something new.

And then it was crushed.

But long-time China watcher Irv Drasnin returned to the country for five weeks earlier this year to investigate "China After Tiananmen," and his 90-minute "Frontline" report airing tonight shows that what the students started has not ended.

There are guards at the gates, yes. Cameras constantly monitoring the square. Special license plates for the security forces, who are everywhere. And party line is still espoused while open protest is repressed.

But Madonna tapes are sold out. Michael Jackson music plays as Chinese women learn to model. A photo of Marilyn stands next to Mao. There's the Avon sign and a glimpse of some of the 6,000 women who are learning how to sell, sell, sell to an estimated 1 billion people. And a high school student at one of the country's most prestigious schools says Chicago Bulls player Michael Jordan is one of his heroes.

"He uses his heart. I like that," the student says in broken English, a smile crossing his face.

Says filmmaker Drasnin, "The government is moving in one direction; the people another."

What is remarkable about this report is the openness of the Chinese people to share there innermost thoughts, and the broad smiles which cross all of their faces when they speak their mind – and heart.

Drasnin visits flourishing capitalist-style markets, a Baptist minister whose congregational is filled with young people, ballet school students learning the freedom of expression modern dance provides, a political study meeting which gives way to discussing production problems, a luxurious nightclub owned and operated by the People's Liberation Army, and nightclubs teaming with Western-style song, dress and dance.

"Income, not ideology, counts," Drasnin notes.

Says a Chinese man, "A classless society is an ideal, but not a reality now."

To be fair, Drasnin does admit this bold lifestyle is embraced more by the Chinese living in the big cities. Seventy percent of the Chinese population – 1 of every 7 people on earth – still live in the vast Chinese countryside and tends to espouse the party line and ways. We visit them too as they cope with the events in Tiananmen Square by saying they never happened.

But with two-thirds of the population under 35, Drasnin sees more change coming. "Everybody should go to United States once in their life," says one of those high school students so full of optimism and courage. "To see how life it could be."

Unfortunately, too, there is the flip side. Increased crime and drug use; 100 million of more jobless and drifting in the cities; pornography.

Nothing comes easy to China.

Drasnin's report is utterly fascinating, and those who watch will see China in an entirely different light.

Long associated with CBS News, Drasnin produced "Misunderstanding China" and "Shanghai" for that network and an earlier "Looking for Mao" for PBS' "Frontline."

Now he is the first American allowed to travel widely inside China since Tiananmen Square.

'Frontline' in China

3 years after protests, the government goes one way, the people another

By Rick Kogan
TV critic

252

TV review

There are many amazing sights and sounds in "China After Tiananmen," a "Frontline" presentation airing at 8 p.m. Tuesday on PBS-Ch. 11. There are women wearing miniskirts, rock clubs, a street-corner Mao museum, and, in a sentence from a high school student that goes to the heart of the socio-political moment, "In my heart there are two heroes. One is Chou En-lai. And the other is in the NBA . . . Michael Jordan."

The portrait of today's China painted by producer-reporter Irv Drasnin in this 90-minute program is colorful and captivating. His was the first American film crew allowed to travel widely through the country since the Tiananmen protests in 1989, and he takes advantage of that opportunity.

Though accompanied by official government guides, Drasnin and his crew train their cameras on a vast cross section of the huge populace and get from many of them surprising, provocative and instructive statements.

One party official sounds ominous when saying: "When we open the window of reform, some flies and mosquitoes may come in. When they do, we'll control them. We'll kill the flies and mosquitoes. We can resist the invasion of decadent influences like bourgeois ideas and lifestyles."

But can they?

Drasnin finds example after example of flourishing capitalism, from thousands of young women being taught the secrets of selling Avon cosmetics to the country's first modeling school.

It's little wonder that the economic possibilities in China make foreign companies salivate ("They hold an often-elusive hope of the China market, to sell just one of anything to 1 billion Chinese," Drasnin says) and have turned many Chinese into entrepreneurs.

"Payment and earning power," Drasnin says. "That's what most Chinese are thinking about."

This is a fascinating program, coming on the third anniversary of the student pro-democracy demonstrations in Tiananmen Square. What the June 4, 1989, crackdown may have accomplished on the surface ("Communism will inevitably triumph," says one hard-liner. "And it will triumph throughout the world. History will bear this out. No question about it") hides a nation in upheaval.

One of the most interesting aspects is that many parts of the "state apparatus"—the military, the Communist Party, the security forces—are investing in businesses for themselves, creating a weird system.

"This is called Cadre Capitalism. . . . There's no way of knowing where the money goes," Drasnin says. "But it's every bureaucracy for itself."

Like the veteran producer he is, Drasnin doesn't do a lot of pontificating. For the most part, he lets the
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Whatever paths are chosen, the world will feel the footsteps.

Pro-democracy demonstrators in Tiananmen Square in June 1989. Three years later, pockets of capitalism flourish in China.

Chicago Tribune
Chicago, IL
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June 2, 1992

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JF

Review/**Television**

In China, Softening the Hard Line

By WALTER GOODMAN

The television producer Irv Drasnin and his film crew spent seven weeks in China last winter, trying, under the eye of an official escort, to find out what has been happening since the Government crackdown on political dissent in June 1989. Tonight's enterprising report, "China After Tiananmen," at 8 on Channels 13 and 49, focuses on the confrontation between political orthodoxy and economic innovation.

The freshest material comes in interviews with a new generation of entrepreneurs: a 29-year-old Xian man who runs a school for fashion models, the manager of a computer company in China's silicon valley, the owner of a high-fashion store in Beijing, the head of a private company in a special economic zone on China's southern coast, a trainer of Avon saleswomen in Guangzhou, which is also known as Canton. Everywhere Mr. Drasnin finds a vigorous commercial spirit, tolerated and even encouraged by the state because it seems to be working.

Frontline
China After Tiananmen

Written and produced by Irv Drasnin. Andrew J. Andreasen, associate producer; Michael Sullivan and Martin Smith, senior producers; David Fanning, executive producer. A Drasnin Production in association with Frontline. At 8 tonight on Channels 13 and 49.

At the same time, Communist party officials continue to talk tough. "When we open the window of reform, some flies and mosquitoes may come in," one says. "And when they do, we'll take measures to control them. We'll just kill the flies and mosquitoes. So we can resist the invasion of decadent influences like bourgeois ideas and life styles."

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But the message of this cogent and colorful 90 minutes is that wherever state enterprise competes with private enterprise, the state loses, and what officials condemn as "bourgeois liberalization" is already rampant. Even as the authorities are trying to refurbish the cult of Chairman Mao, religion and rock music are attracting their own cults; crime and drug use seem to be increasing and soft porn can be found on newsstands. Madonna's records are sellouts, and a student at a prestigious Beijing high school says his heroes are Zhou Enlai and Michael Jordan, and he seems more enthusiastic about the basketball star.

If the interviews here are at all representative, ideology is out of fashion among young men and women looking for higher paying jobs and the goods that go with them. The home of what Mr. Drasnin calls a suburban peasant, a member of a new class in the Chinese countryside, displays all manner of creature comforts. Even such Government institutions as the People's Liberation Army are investing in private businesses. Mr. Drasnin says, "Payment and earning power: that's what most Chinese are thinking about."

Although such assertions may go beyond his evidence, the program is persuasive about the tension between economic freedom and political control. The four cardinal principles of Chinese Communism still celebrated by the leadership — the supremacy of the Communist Party, the primacy of Marxism-Leninism and the thought of Mao, socialism and dictatorship of the proletariat — are not easily reconciled with what the new entrepreneurs call their four autonomous rights. One businessman defines them: "We recruit our own personnel; we manage our own business; we're responsible for our profits and losses, and we raise our own funds." Marxism with a capitalist face?

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The program ends with those unforgettable pictures of the pro-democracy demonstrators and the uprising in Tiananmen Square. For now, the young seem to be choosing the promise of economic opportunity over the perils of political dissent. But the record of Communism in Europe suggests that freedom is not easy to compartmentalize, and, on this third anniversary of the Tiananmen crackdown, viewers are left with unsettling reminders of how far the regime in Beijing has already shown itself willing to go to hold onto power.

AP/Wide World

Three years after students held pro-democracy demonstrations in Tiananmen Square, public television examines what has happened since the crackdown in a report at 8 tonight on Channels 13 and 49.

WASHINGTON SUNDAY POST

WASHINGTON, DC
SUNDAY 748,019

MAY 31 1992
NEW ENGLAND NEWSCLIP AGENCY, INC.
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THIS WEEK'S PICKS

Changing China

FRONTLINE *Tuesday at 8 on PBS*

Right: Three years after the brutal suppression of the student pro-democracy movement in Tiananmen Square, in early June 1989, China-watcher Irv Drasnin returned to find out what is happening there. His report, based on five weeks of filming, found a nation in ferment as China's aging leadership squares off with its youth — three-quarters of the population is less than 35. "There is a growing gap between rhetoric and reality," he says in narration.

The country's leaders are still schooled in Marxist orthodoxy, the state still dominates intellectual life, and internal security appears to be increasing. "For now, there is stability and the party line," says Dranin, but adds: "No longer is China of one mind or vision."

At Beijing's most prestigious high school, students say they hope to visit or study in the United States. One mentions his two heroes: Chou En-Lai and NBA player Michael Jordan. Another, admiring the writer, calls himself "Kafka." A clerk in a store featuring Michael Jackson posters and "Terminator" books says all the Madonna items are sold out.

Drasnin filmed the nation's first school for fashion models and talked to its 28-year-old owner ("the entrepreneurial spirit is everywhere"); a modern dance company, and a training session for Avon cosmetics saleswomen. At private shops, employees work harder but earn double the salaries at state stores. "Increasingly, it's income, not idealogy, that counts," he concludes.

He also filmed rock groups not allowed to appear in concert or on state-controlled television, and found that filmmakers whose work was seen before the 1989 protest have left the country, work for the state or no longer work at all. "There are limits of free expression, but also on the state's ability to suppress it," says Drasnin.

A Chinese Baptist minister sees growing interest in Christianity, but the country also faces increasing crime and drug problems and has 100 million jobless.

Drasnin's was the first American film team allowed to travel widely inside the country since the Tiananmen Square demonstration of discontent (the leaders called it "a conspiracy of counterrevolutionaries"), which was silenced with tanks and guns. "China doesn't change easily," he says.

AROUND TOWN *Thursday at 8:30 on 26*

Robert Aubry Davis, host of WETA's weekly arts review series, spends this installment talking with J. Carter Brown, retiring director of the National Gallery of Art. Brown, who became director in 1969, is only the third person to hold that post in the gallery's history. The interview was taped May 14.

THE YEAR OF THE GENERALS
Thursday at 9 on CBS

CBS News' Charles Kuralt and H. Norman Schwarzkopf, who commanded Allied Forces in the Persian Gulf war, team up for the second in a series of CBS News World War II 50th Anniversary specials. This one, airing 50 years to the date after the Battle of Midway, chronicles the personal stories of the men who changed the course of history in 1942. Among them are American military heroes Dwight Eisenhower, Douglas MacArthur, George Patton, Chester Nimitz and George C. Marshall, plus British Field Marshall Bernard Montgomery, and the German "Desert Fox," Gen. Erwin Rommel.

Using historical footage, memoirs and interviews with World War II survivors and family members, the special looks at Allied leaders who clashed among themselves but united against a common enemy.

Historians view 1942 as the pivotal year of the war, when the tide turned away from Germany and Japan and to the Allies. The special tells the story of that year's the key battles, including Midway in the the Pacific and Operation Torch, the first landing of American troops in North Africa.

Off-camera readings of historical letters and memoirs are voiced by Matthew Broderick, James Garner, Mel Gibson, Charlton Heston, Anthony Hopkins, Robert Mitchum, Christopher Plummer and Rod Steiger.

ROSEBUD AWARDS *Saturday at 9 on 26*

WETA showcases 15 winners and nominees for 1992 Rosebud Awards. Ranging from 3 to 28 minutes, the locally-produced projects include music videos, animations, documentary and narrative shorts and art/experimental films.

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MARTIE ZAD ..... ASSISTANT EDITOR
PATRICIA BRENNAN ..... ASSISTANT EDITOR
RICHARD BARNHILL ..... EDITORIAL AIDE

COVER PHOTO: NBC photo by Al Levine

VCR Plus Programming Codes

The numbers that accompany listings on grids, sports highlights and children's fare are code numbers for use with VCR Plus, a device designed to simplify programming on most videocassette recorders. Special channel assignment numbers are included in the Cable Conversion Chart. For more information on VCR Plus, including where it can be purchased, call 1-800-258-4VCR. For customer service, 1-800-432-1VCR. To obtain VCR Plus code numbers for programs other than those listed in TV Week, call 1-900-454-7587 (95 cents a minute).

Birmingham Post-Herald
BIRMINGHAM, ALA.
D. 61,979
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JUN 2 1992

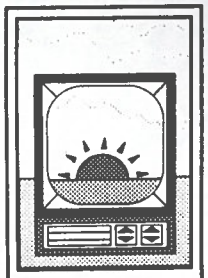
BURRELLE'S

'Frontline' visits a China in transition

252

By Jon Burlingame
Special to the Post-Herald

HOLLYWOOD — "Frontline" at 8 on APT-10 airs an important new documentary, "China After Tiananmen," that examines the changes in China since the bloody crackdown three years ago this week.



TV today

Producer Irv Drasnin — a China expert who has made several films about the country over the past 20 years — traveled extensively throughout the country for five weeks, interviewing a cross section of government officials, entrepreneurs, party leaders and citizens.

The result is a thoughtful, complex portrait of a country in transition. As Drasnin puts it, "there is no one China," and during this 90-minute film that becomes clear: Government officials talk about banning a vague "bourgeois liberalization," but businessmen speak frankly about increasing profits, students proclaim Michael Jordan as among their heroes and Madonna CDs are sold out.

Drasnin offers a much-needed perspective on contemporary China that, despite continued government repression of dissident views, holds surprising hope for the future.

Other highlights

On "For the Record" at 6 on APT-10, Kathryn Barnett, Nursing School dean at Auburn University at Montgomery, and Phyllis Grant, president of the Alabama Organization of Nurse Executives, will discuss the shortage of trained nurses in Alabama.

"Howard Hughes" at 7 on A&E is a new biography of the elusive billionaire who died in 1976. Hughes' involvement with aviation, movies and big business is detailed, and actresses Jane Russell, Ginger Rogers and Terry Moore are among those interviewed.

A&E offers two hours of Dame Kiri Te Kanawa in "My World of Opera" at 8 and "Together: Kiri and Andre on Broadway" at 9. In the first, she performs excerpts from "Der Rosenkavalier," "Die Fledermaus" and "Otello;" in the second, she joins Andre Previn and a jazz combo for an hour of popular standards.

"Dear Frontline" at 9:30 on APT-10 is a half-hour that combines viewer responses with updates on several "Frontline" documentaries that aired during the past season.

Extensive coverage of today's primary elections, notably in California, will dominate the evening newscasts. CBS has scheduled a "National Town Meeting" at 10:19 to be anchored by Dan Rather, in which viewers can call in questions and opinions.

Cult

With "Alien 3" [illegible] the theaters, sc[illegible] may be intereste[illegible] for the original [illegible] Thompson stars [illegible] Terror From Bey[illegible] The Movie Chann[illegible] lent creature that [illegible] a spaceship retur[illegible]

Late night

Movie critics Roger Ebert and Gene Siskel, actor Christian Slater and music group Mr. Big appear on "The Tonight Show" at 11:35 on NBC. ... Actress Dana Delany and musical group the Staple Singers are on "Late Night With David Letterman" at 12:35 on NBC.

Rappers Kid 'n Play are on "The Arsenio Hall Show" at 10:30 on WTTO-21.

Daily Breeze
Torrance, CA
87,082

June 2, 1992

▶TV TONIGHT

Surpri[illegible]ng in CB[illegible] well worth wait

252

By John Martin

A delicate web of personal and professional conflict creates an intriguing scenario in the rebroadcast of "Victim of Love," CBS at 9.

JoBeth Williams plays Tess Parker, a therapist who learns that the university professor (Pierce Brosnan) with whom she is having an affair is the man described by a suicidal patient named Carla (Virginia Madsen) as the source of her anguish.

This promising premise could lead to some first-class drama.

Alas, it slips and slides into melodramatic cliches.

Madsen is a bright spot, however, keeping you guessing about whether Carla is a "victim of love" or if there's more to her story than meets the eye.

Needless to say, there is. And the surprise ending is worth the wait.

Highlights

"Frontline," PBS at 8: Veteran China watcher and television producer Irv Drasnin returns to China to find out what has happened in the past three years in an absorbing report, "China After Tiananmen Square."

He discovers a booming economy in experimental private-enterprise zones, but state-run companies that are burdened with heavy debt and in many cases failing.

In the cities he finds a culture heavily influenced by the West and by the fact that 75 percent of the country's population is under the age of 35.

Drasnin discerns little change in the older Chinese leaders' stranglehold on political dissent. But their strength is fragile.

"Every day," Drasnin says, "the government makes its presence known in Tiananmen Square. But being here, you can't help but feel that the movement of reform, of raised expectations, of a more open society seems irrepressible."

'Every day the government makes its presence known in Tiananmen Square. But being here, you can't help but feel that the movement of reform...'

— Irv Drasnin

"Biography," A&E at 9: Eccentric billionaire Howard Hughes is profiled on the always enlightening series hosted by Peter Graves.

From his days as Hollywood producer and director to his baffling life as a recluse, Hughes is an enormous mystery.

Not much is known about his final years in seclusion in the Desert Inn Hotel and Casino in Las Vegas.

Yet what the hour-long biography digs up is fascinating.

"Scenic Wonders of America Pacific Frontiers," DIS at 9: Natural wonders from Death Valley to Haleakala in Hawaii are featured in this colorful first-run special.

"A&E Stage," A&E at 7 and 11: Kiri Te Kanawa introduces her favorite operatic performances in "My World of Opera."

Taped at the Royal Opera House, the telecast includes Placido Domingo performing in "The Tales of Hoffmann" and Jose Carreras singing in "Andrea Chenier."

Talk time

"Arsenio Hall," KCOP at 11: Kid 'N Play.

"Dennis Miller Show," KTLA at 11:30: Theresa Saldana, Jim Carroll and the band Cracker.

"Tonight," NBC at 11:35: Christian Slater, music group Mr. Big and critics Gene Siskel and Roger Ebert.

Syndicated columnist John Martin is standing in for his wife, Faye Zuckerman, who is on vacation. 2

CINCINNATI ENQUIRER

CINCINNATI, OH
DAILY 199,012

TUESDAY
JUN 2 1992

72 BURRELLE'S RH

PBS takes look at 'China after Tiananmen'

252

By Mike Hughes
Gannett News Service

The big Chinese revolution disappeared instantly, amid the horror of Tiananmen Square.

Shots were fired on June 4, 1989. Students fell and protests ended.

Then the small revolution returned. It has people who refuse to live or look the old way.

"Nobody is going to be able to drag the people back," store owner Bai Wei says in "China after Tiananmen" on "Frontline," tonight at 8 on Channel 9. "It's open! Open is open!"

She has a clothing store in Chengdu, with a modern look. Her workers make twice as much as the ones at state stores, she insists, and business is booming.

"You ask them to wear these Mao suits," she scoffs. "I mean, who's going to wear it? I mean, even the most conservative party member ... wears western suits."

This may not be the new society idealists had in mind. Authors and filmmakers are shackled; clothiers savor freedom.

Still, it's a start. The "Frontline" special, airing two days before the third anniversary of Tiananmen — has 90 minutes of compelling contrasts.

There are the hard-liners. "Communism will inevitably triumph," one said. "And it will triumph throughout the world."

So dissent is stifled; rebel filmmakers have fled.

"Of course, there are political requirements," said an official in charge of the film industry. "Definitely. You can't consider things only artistically or commercially."

On a smaller level, however, people resist the traditions.

That's obvious in frivolous ways. A store owner has plenty of Mao knick-knacks, but Madonna is sold out; a student professes that his biggest heroes are the late Chou En-Lai and Michael Jordan.

It's also obvious in deeper attitudes.

One teen girl talks longingly about U.S. life. "The children can choose their own future and ... they're not obliged to do things, by the teacher or by their parents. And we're different."

Some people change that. The film shows a college grad at a job market, shedding the career her government chose.

"I want to express myself anytime and I want to be a successful girl — independent woman — maybe, in a future day," she says. "That's my dream, yes?"

It's a dream that's become surprisingly tangible. The new Chinese system is a delicate balance of communist and capitalist.

There are the Special Economic Zones, luring foreign companies. There are businesses competing with the state, from small stores to the high-tech Stone Corporation.

In addition, there are individual entrepreneurs on the streets ... and going door-to-door.

"The Avon lady has come to China," says Barry Wong, who has helped the company recruit 6,000. "And she has a future in China ... They have a potential mass market for cosmetics."

These changes could be viewed as merely ... well, cosmetic. But they are signs of a changing world.

On the down side, China suddenly has unemployment estimated in the tens of millions, mostly from migration to the cities.

On the up side, there is a chance for prosperity.

"We never imagined owning things like a color TV, a videotape recorder, karaoke," the Stone chief says. "Now every family has them. Some better-off families have central air-conditioning; private telephones are common."

It is a revolution that is thriving ... yet is being watched ominously.

"When we open the window of reform," one official says, "some flies and mosquitoes may come in. We'll just kill the flies and mosquitoes."

San Antonio Light
SAN ANTONIO, TEXAS
D. 152,431
TX-481

JUN 2 1992
BURRELLE'S

'Frontline' takes viewers to China

By HARRIET VAN HORNE
Los Angeles Times Syndicate

257

Mind-boggling. No other word adequately describes the mad, wonderful things going on in China these days. See them at 8 tonight on a superb "Frontline" documentary, "China After Tiananmen," on KLRN-TV Channel 9, Cable 10.

Just imagine: In the People's Republic, where men and women used to wear unisex denim fatigues, there are now chic boutiques and a charm school where pretty young ladies learn to be fashion models.

The message of this documentary is that private enterprise is now driving the socialist economy. There are still limits on free expression, says Irving Drasnin (who spent five weeks in cities and villages shooting this film), but now there are limits on the state's ability to suppress it.

The Tiananmen Square riots of June 1989 are not forgotten, though one Chinese official states firmly, "Never happened." Americans who watched the nights of fire and gunshots on live TV will never forget witnessing an army shooting young dissenters in cold blood.

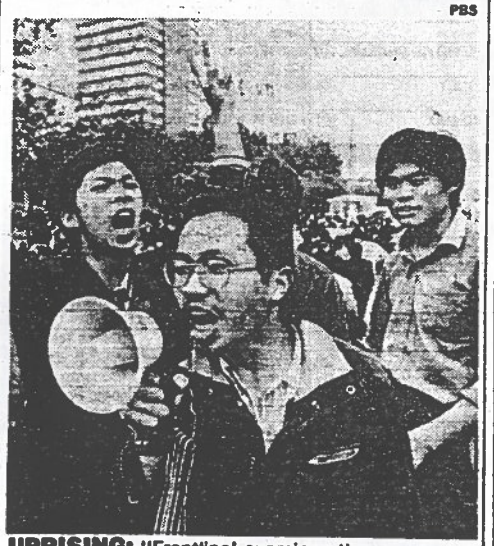
Producer Drasnin, whose Harvard degrees are in Asian studies, made his first trip to China in 1972. It was the first of many visits and he proves himself a superb guide to the New China.

Reminding us that two-thirds of China's population is under 35, Drasnin turns his camera on some students whose admiration for all things American is touching.

Of course, there's a dark side. Surveillance cameras still scan the comings and goings in Tiananmen Square. And Drasnin is struck by the "credibility gap between a government moving in one direction and people moving in another."

Also, there is no hiding China's growing drug problem – "small by Western standards but big enough to attract attention." The crime rate is rising and anybody deemed a "counter-revolutionary" can be jailed for years.

PBS



UPRISING: "Frontline' examines the Tiananmen Square aftermath.